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ART AND PROGRESS

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THE CONVENTION

Representatives of over seventy chapters of the American Federation of Arts—Museums, Public Libraries, artists' and laymen's organizations from all parts of the country—met in Convention at Washington on the 16th, 17th, and 18th of May. The weather was fair but extremely hot and the sessions were long; the attendance was large, however, and interest from first to last was well sustained. In the way of hospitality and sociability, a reception was given in honor of the delegates on the afternoon of May 16th, by Mr. and Mrs. Thomas Nelson Page at their beautiful home on New Hampshire Avenue; on the evening of the 17th the Octagon, the fine old, historic building owned by the American Institute of Architects, in which the

American Academy in Rome, the Archeological Institute of America and the American Federation of Arts have their offices, was thrown open to the delegates with the officers of these organizations receiving informally; and on the evening of the 18th a reception complimentary to the delegates was given at the Pan American Union, the handsome new building erected as a home for the International Bureau of American Republics and as an American Peace Palace, at which the Hon. James Bryce, British Ambassador, and Hon. John Barrett, Director of the Pan American Union, made brief addresses.

ART FOR THE PEOPLE

A marked change in the attitude toward art was emphasized by the various speakers at this Convention. Little was said of "Art for Art's sake," and a great deal of art as a means for the improvement of social conditions and the uplift of civic ideals. In the opening address Secretary MacVeagh called attention to the permanency of things of the spirit as expressed by art in terms of beauty, and Mr. Thomas Nelson Page, the next speaker, citing the removal of the duty on art as a sign of progress, declared that art might be a luxury for the rich, but that for the poor it was a necessity. In an address on Pageantry, Prof. George Pierce Baker, of Harvard University, set forth the advantages of discovering to the people through this medium the picturesqueness of their own history and the nobility of their own occupations. Demonstrating the possibility of giving the Fourth of July and other National holidays new significance through the proper employment of pageantry, he urged that in such matters art should be permitted adequate expression. Mr. Henry Turner Bailey told what the public schools of the country are doing toward cultivating taste and upbuilding ideals, beginning his address by exhibiting samples of pupils' work which were well executed and artistic. Art in the schools, he said, was no longer copying straight line-figures and vase forms, or the making of abstract designs, but the application of the fundamental and unchanging principles of art

to the daily life of the child. He showed that the spirit of the work has changed, that it is no longer a drill, but a labor of love, that the teaching is positive rather than negative, and that it is no less artistic than practical. In speaking on the subject of "Art in Advertising," Mr. Frank Alvah Parsons likewise laid stress upon the relation of art to life, explaining that art was not without reason and that the principles governing good taste were not arbitrary, but those laid down by orderliness, utility and simplicity.

INDUSTRIAL ART

The needs and advantages of a National School of Industrial Art were presented by Mr. Leslie W. Miller, Principal of the Pennsylvania Museum and School of Industrial Art at Philadelphia, who averred that whatever form of expression such a school may ultimately take it is the nation's obvious duty to recognize and promote the claims of art as one of the most fundamental factors in national efficiency. The secret of success in very many of the desirable industries, he said, was the trained intelligence and disciplined taste of the man who does the work, and therefore the development of these powers in the workmen of the future must be a matter of public concern. Following Mr. Miller's plea for the establishment of a National School of Industrial Art, Hon. Charles D. Walcott, Secretary of the Smithsonian Institution, told of the development of a National Museum of Industrial Art as a branch of the National Gallery, the history of which he briefly traced.

CIVIC ART

One session of the Convention was given over entirely to the presentation of subjects pertaining to art and the citizen. Mr. Raymond Unwin, of England, gave an illustrated address on "Town Planning," in which he demonstrated the importance of beauty as an element in city-building and emphasized the desirability of conforming art to nature. That beauty lends joy to life, all are agreed, and that it is obtainable at small cost through the intervention of art, Mr. Unwin made manifest. That the desire for

better things is taking hold upon the people at large was shown in a paper by Mr. Walter Gilman Page on "The Value of State Art Commissioners" in which it was said that the need and advantages of expert advice in matters pertaining to art is gradually dawning upon the people at large.

"TEAM-WORK"

Co-operation between the various branches of the arts was strongly and repeatedly urged. Mr. C. Grant La Farge read a paper on "The Architect and the Engineer" showing the necessity of closer relationship between these two great professions; Mr. Lloyd Warren gave as a solution to the problem of architectural training in America the more intimate association of the architect with thoroughly trained specialists; and Mr. E. H. Blashfield made evident the necessity of unison between the artist, the architect and the client, if harmonious and significant results are to be secured.

With special reference to co-operation on the part of the Federation two practical suggestions were made, one by Mr. H. W. Kent, of the Metropolitan Museum of Art, who proposed that the Federation should serve as a clearing house for art museums, not only circulating exhibitions but co-relating and distributing information through direct correspondence and through special articles printed in *ART AND PROGRESS*; the other by Mrs. E. W. Pattison, Chairman of the Art Committee of the General Federation of Women's Clubs, who urged the formation of a circulating library of lantern slides which might be borrowed by the Women's Clubs for a nominal fee and need not be accompanied by lectures.

THE ART OUTLOOK

Of the present outlook for art, Mr. John W. Alexander spoke hopefully, contrasting the conditions existing today with those of his boyhood and giving convincing reasons for his optimistic faith. Mr. Huger Elliott, Director of the Rhode Island School of Design, likewise gave a good account of the development of American handicraft; and Mr. A. D. F. Hamlin, of the College of Architecture of Columbia University, expressed the

belief that American architecture is the most virile, vital and progressive architecture to be found anywhere in the world. The influence of Roman tradition in American Art was pointed out by Mr. William Laurel Harris, in an illustrated address, and the incongruity of illogically adopting classical style for modern buildings was demonstrated by Mr. Irving K. Pond, President of the American Institute of Architects, in an address on "Individuality in Art" which was illustrated with the stereopticon. Of importance and significance also was an address by Mr. Lorado Taft, of Chicago, on the "Relation of Sculpture to Landscape," in which, in several instances, the same group was shown in different setting with marked change in effect.

THE FEDERATION

The first session of the Convention was given over exclusively to the work of the Federation. Reports were made by the Secretary, Mr. F. D. Millet; the Treasurer, Mr. Marvin F. Scaife; by the Chairmen of Special Committees and by a number of the Chapters, and an account of the traveling exhibitions sent out during the year was given by the Assistant Secretary, Miss Leila Mechlin. The Secretary reported that there were enrolled 120 Chapters, 1,091 Associate Members, and 5 Life Members; that ART AND PROGRESS had gained largely in circulation and public estimation; that lectures on American Painting, American Sculpture, and Civic Art had been in constant circulation and great demand; that nine exhibitions had been sent out to 33 cities, and that as a Bureau of Information on the Fine Arts, the office was rendering extensive service. He called attention to the fact that the American Federation of Arts is the only National Art Organization in the country, the only one which depends for its existence on the co-operation of members all over the country and is national, in the real sense of the word, and earnestly appealed to the delegates realizing the significance of this fact and the possibilities lying before the Federation, to lend their individual aid toward increasing the membership

that the work be continued effectively and the organization secure permanent establishment as a great force in the interest of the Fine Arts. The Treasurer reported total receipts of \$14,816.94 and expenditures of \$14,806.63, leaving a balance of \$12.31 in the bank. Of the amount received \$1,450 was contributed by guarantors to ART AND PROGRESS, and \$1,595 by Chapters and individuals to the general expense fund. In disbursements \$4,862.88 was charged to ART AND PROGRESS as cost of publication, mailing, etc., and \$1,866 to salaries. An item of nearly five thousand dollars appearing in both receipts and expenditures was an exhibition fund made up of amounts which merely passed through the Treasurer's hands, such as checks for insurance, the purchase of pictures, etc.

From the reports of the Treasurer and the Executive Committee it was evident that in order to carry on the work uninterruptedly and meet the increased demand, it would be necessary, during the coming year, again to supplement the income received through the regular channel of dues and subscriptions. It was estimated that five thousand dollars would be required. After discussing the possibility of increasing both the Chapter and Membership dues, and dismissing the proposition as injudicious, it was determined that resort should be made to voluntary contributions. Immediately, and without solicitation, a check for \$500 "for the good cause" was sent to the Secretary by Mr. George A. Armour who had chanced to be in attendance, and this was followed by pledges made by others on the floor of the Convention, amounting in all to \$3,000, fifteen persons pledging for themselves or the organizations they represented \$200 each. This, with Mr. Armour's generous gift, and the amount already guaranteed by Chapters and individuals, made up the required sum. Such hearty co-operation was most encouraging, for it not only assured a continuance of the work, but gave token of substantial confidence in the value of the service which the Federation renders.

The following officers were elected to serve for two years: President, Charles

L. Hutchinson, of Chicago; Secretary, F. D. Millet, of New York; Assistant Secretary, Leila Meehlin, of Washington; Treasurer, Marvin F. Scaife, of Pittsburgh; Vice-Presidents, Edwin Howland Blashfield, New York; T. Lindsey Blayney, Kentucky; George W. Cable, Massachusetts; Mitchell Carroll, District of Columbia; Robert W. de Forest, New York; Robert H. Fletcher, California; Cass Gilbert, New York; Gardiner M. Lane, Massachusetts; John Frederick Lewis, Pennsylvania; Mrs. E. W. Pattison, Missouri; Henry Read, Colorado; Mrs. Charles Scheuber, Texas.

In accordance with the Constitution three directors are retired each year in order of service, during the past year one has died, therefore four were elected. The Board of Directors is as follows: C. W. Ames, St. Paul; David Knickerbacker Boyd; Philadelphia; Glenn Brown, Washington; Francis Bullard, Boston; N. H. Carpenter, Chicago; Elmer E. Garnsey, New York; Gilbert H. Grosvenor, Washington; Hennen Jennings, Washington; Bryan Lathrop, Chicago; C. Grant La Farge, New York; Florence N. Levy, New York; Franklin MacVeagh, Washington; Theodore Marburg, Baltimore; James Rush Marshall, Washington; J. Horace McFarland, Harrisburg; Thomas Nelson Page, Washington; A. J. Parsons, Washington; Henry Kirke Porter, Washington; Lloyd Warren, New York.

The proceedings of the Convention will not be printed separately this year, but so far as possible the papers delivered at the Convention will be published during the year in ART AND PROGRESS.

CHAPTER REPORTS

ART MUSEUMS The Museum of Fine Arts, Boston, reported that the general scheme of installation tried experimentally in its new building has commended itself to the public at large, to special students, and to amateurs. This system brings together in each room objects of different character allied by the same artistic spirit, and permits the isolation

of certain objects, or groups of objects, in order that emphasis may be placed on what is more important. The demand for docent service has greatly increased and to meet this, volunteers have been secured for special service on Sunday afternoons. Staff luncheons have been found helpful as providing opportunity for stimulating discussion of matters touching upon museum affairs. Several important special exhibitions have been held and a registry of public art instituted.

The Corcoran Gallery of Art reported a total attendance for the year of 122,271; nine paintings secured for the permanent collection, six of which were by American artists; and eleven special exhibitions held, besides the Third Biennial Exhibition of Contemporary American Paintings, which opened December 13, 1910, and closed on January 22, 1911. At this exhibition 26 paintings were sold aggregating in value \$39,175.

ART ASSOCIATIONS

The San Francisco Art Association reported a revival of interest in art following a long period of depression caused by the earthquake fire of five years ago. The Art Institute and its school, conducted by the Association, were re-established in a temporary building on the ruins of the old building within a little more than a year after the disaster, but it is only within the past twelve months that normal conditions have been resumed and art generally restored to its former and proper place. A number of exhibitions, sent out by the American Federation of Arts, have been held in the Institute during the winter and while the great distance of the city from the eastern art centers and the almost prohibitive cost of express transportation have made it necessary for the Art Institute in its impoverished state to confine these exhibitions to small collections they have been most interesting and successful.

NEW ORLEANS The most important event reported by the Art Association of New Orleans is the gift to the people of \$150,000 by Mr.